



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

## NOTES

THE BOLLES COLLECTION.—Mrs. Russell Sage, whose generous gift of the Bolles Collection of American furniture in 1909 was one of the notable benefactions in the history of the Museum, has further evinced her thoughtful interest in the welfare of the Museum by giving the sum of \$25,000 for the purpose of providing a permanent installation of the Museum collection of early American decorative art, which includes the Bolles Collection.

The BULLETIN at the time when this important collection was presented to the Museum stated, "It would be difficult to overestimate the value of this collection to the Museum, not only because of the beauty and importance of many of the individual pieces, but because the collection as a whole is a unit, the dominant idea being to portray the history of the development of form and ornament in furniture during a period of more than two centuries." Hitherto it has been impossible to exhibit in one place more than a comparatively small portion of this exceedingly rich showing of the furniture and allied arts used by our forefathers from the seventeenth to the early nineteenth century. Representative pieces have been shown in the American rooms of the Wing of Decorative Arts; a larger group has been placed in a Study Room of American Furniture in the basement of Wing H; but still other objects of the 886 comprised in the entire collection have been in the store-rooms, awaiting an opportunity for a favorable installation such as this latest gift of Mrs. Sage's makes possible. All who cherish the evidences of the early appreciation of art in our own land will look forward with pleasure to seeing the Bolles Collection as a whole in a setting worthy of its importance.

LOAN OF PAINTINGS BY PUVIS DE CHAVANNES.—Several canvases by Puviss de

Chavannes, replicas in reduced size of the decorations representing the childhood of Saint Geneviève, at the Panthéon in Paris, and the accompanying frieze, lent to the Museum by Mrs. James Byrne, are now shown in Gallery 21. The series in the Panthéon consists of four panels, divided by semi-detached columns, and the four sections of frieze above these panels. Of the panels three form one picture, the meeting of Saints Germanus and Lupus with the child Geneviève, and a single panel illustrates her early piety. The pictures now lent to the Museum, which were executed in 1879, consist of reductions of all of these with the one exception of the single panel representing her piety. As Mrs. Byrne's pictures are surrounded by borders as in the decorations, they give an excellent idea of the effect of the work in the Panthéon with its remarkable tonality, which accords in such a harmonious fashion with the gray stone of the architecture.

Saint Geneviève, as everyone knows, is the patron saint of Paris, who lived in the fifth century. The episode of her meeting with Saints Germanus and Lupus is explained by the text on the cartouche in the border of the central panel of the three related panels. The translation is as follows: "In the year 429, Saint Germanus of Auxerre and Saint Lupus of Troyes, traveling to England to combat the heresy of Pelagius, arrive at the country about Nanterre. In the crowd that gathers to meet them, Saint Germanus distinguishes a child marked for him with the divine seal. He questions her and foretells to her parents the high destiny to which she is called. This child was Saint Geneviève, patron saint of Paris."

In the frieze is a procession of the saints of France, many of the heads being portraits of the artist's friends. Philippe de Chennevières, the Director of Beaux-Arts at the time, who gave Puviss de Chavannes the commission for the decoration, is shown

at the extreme right in the guise of Saint Trophime of Arles, and the artist himself as Saint Paul of Narbonne, to whom Saint Trophime is giving his pastoral staff.

The remaining section of frieze, which belongs above the single panel, represents Faith, Hope, and Charity standing about the cradle of the baby Geneviève.

**MUMMY CASES AGAIN ON EXHIBITION.**—A rearrangement has been effected in the portico at the north end of the Entrance Hall whereby it is possible to show once more five of the decorated wooden mummy cases from the old collections.

Two of the cases, standing on either side of the entrances to the room containing the tomb of Perneb, appear to have been made for Theban women who lived in the eighth or ninth century before Christ. Uzarsen belonged to a family of great importance in the Thebes of her day. Her father, as did all of the men of the family, bore an imposing list of titles of the priesthood of the god Montu, and probably her coffin comes from the tombs of the Montu priests in the temple of Deir el Bahri, some of which were found by Mariette in 1858 and another by Naville in 1894. It was in the latter that the coffins of Tabekenkhonsu, now in the Twelfth Egyptian Room, were discovered. Uzarsen's coffin is elaborately and carefully decorated. On the breast the goddess Nut stretches out her wings in protection; below, a small vignette shows the mummy lying on a bier with the four Canopic jars beneath, and the soul, a human-headed bird, hovering above; on either side are rows of gods; inside, two large figures of Nut, and every remaining space is filled with closely and painstakingly written extracts from the Book of the Dead. The second coffin, that of the lady Shep, was made for a less pretentious person, of whom we know little except that she and her mother bore names popular under the Twenty-Second and Twenty-Third Dynasties. A prayer for funerary offerings down the lid; vignettes showing Shep introduced to Osiris by Thoth; two rows of animal-headed daemons; and, inside, a large figure of Nut with arms held wide to embrace

the mummy, complete the decorations in this example.

A wall case at the end of the corridor holds three coffins and two mummies of the early Ptolemaic period, found by Maspero at Akhmim and acquired by the Museum from the Egyptian Government in 1886. The mummy of Esoeris ("Great Isis"), covered with bead netting, was placed in one of the coffins here shown, and this coffin in turn within a rectangular wooden sarcophagus painted black. The decoration of the present coffin duplicates that of Uzarsen, but in this case was done in the less skilful and less pleasing style of the later period. Ertireza, whose mummy and coffin stand next, was a priest of the patron god of Akhmim, Min, in whose service at least six generations of his ancestors had been enrolled, as the inscriptions on his coffin testify. His brother, Peduhor the Little, also held the very ancient grade in the priesthood of Min, called "Sema," and his mother, like all of the better-class ladies of the town, was a voluntary singer in the choirs of the temple. Nesumin was of the same priesthood and his mother Teteese ("Gift of Isis") was likewise a singer of Min. The mummies of Ertireza and Nesumin with their gilt-faced masks, broad collars, and plaques of cartonnage are of the usual style of their period.

**THE ARMOR GALLERIES.**—We note that the beautiful sword blades, which were lent in 1914 by Professor Frederick Malling Pedersen and since then have been exhibited in the Japanese armor gallery, have lately been acquired by the Museum. These include the work of several of the greatest masters of the art of sword-making in Japan, which means, according to experts generally, the best results of swordsmiths of all countries and of all times. The blade by Muramasa dating from the middle of the fourteenth century is accompanied by a certificate of authenticity issued sixty years ago and signed by the governmental expert of Japan. There is also a blade by the famous Masamuné dating from the early fourteenth century. Another one, of great length (44½ inches), is by Nagayoshi, who died in

1369, a pupil of Masamuné and son of Mitsunaga; this is accompanied by an early certificate of authenticity by the governmental expert. Still another blade is ascribed to Sadamuné, who was an adopted son of Masamuné.

From our Trustee, Mr. Mansfield, we have received the gift of a Japanese horse equipment of excellent quality, including stirrups and saddle enriched with gold lacquer, large saddle-flaps in embossed leather, and various trappings in scarlet silk.

From Mr. Carl Otto von Kienbusch, who is especially interested in Oriental arms, we have the gift of a Korean helmet beautifully decorated in silver damaskeen.

Among recent loans we have an interesting figure in stone, dating from the twelfth century and lately removed from a monastery near Saragossa. This shows the military equipment of the period—large-linked chain-mail, short-hilted sword, and a basinet enriched with diadem. This figure is particularly instructive as indicating how heavily the chain-mail was padded so as to resist the shock of a blow; for in the kneeling knight the chain-mail above the ankles, instead of collapsing downward—in a position in which one would naturally expect it—is held high up, evidently through the heavy wadding to which it was attached.

Another loan, this from Mr. Theodore Offerman, is a series of Philippine cannon, shortly to be placed on exhibition in Gallery H. 5. These cannon are richly ornamented with foliation and torsade ridges, and pay high tribute to the skill in bronze-casting of the local artists of the seventeenth century.

We record, finally, the gift by Mrs. Elizabeth Cameron Blanchard, in memory of her husband John Osgood Blanchard, of a pair of Highland pistols which were heirlooms in the family, having been carried by the great-grandfather of Mr. Blanchard during the American Revolution. Highland pistols of this type are exceedingly rare: the butts in the present specimens are heart shaped, and all mountings appear as blued steel, save where they are decorated by closely engraved bands of silver.

CHANGES IN THE PAINTINGS GALLERIES. —In addition to changes in the galleries of paintings referred to elsewhere in this BULLETIN, several of the paintings have for various reasons been removed from their familiar places and given a new setting. Montagna's Madonna and Child, Crivelli's Pietà, and the picture entitled Scenes from the Life of King Nebuchadnezzar by some artist of the Umbrian School have been transferred from Gallery 30 to Gallery 31. In Gallery 19 Rosa Bonheur's Deer in the Forest is again shown; in the doorway between Gallery 19 and the southwest stairway Diaz's Forest of Fontainebleau, a picture received in the Coles Bequest in 1892, is exhibited; in the doorway between Galleries 17 and 18 two more paintings included in the same bequest, Meissonier's Man Reading and Jules Dupré's Summer, are hung; in Gallery 17 has been placed Jongkind's Honfleur, shown in April in the Recent Accessions Room. The Old Oak by Jules Dupré is now in Gallery 18 instead of Gallery 17 as hitherto; from Gallery 18 Rosa Bonheur's Limier Briquet Hound has been moved to the southwest stairway.

THE NATIONAL EDUCATION ASSOCIATION. —Scarcely any newspaper-reading New Yorker fails to know that the Annual Convention of the National Education Association is to be held in New York City July 1-8, and that many thousands of educators from the entire country will be in attendance at the sessions in Madison Square Garden. That the Museum—one of the three great forces in the educational triad, the school, the library, and the museum—has a special place on this programme is the announcement of this paragraph. On Thursday morning, July 6, at 9.30 o'clock, a meeting will be held in the Lecture Hall of the Museum for the discussion of the relationship between museums and public schools. Of this meeting the National Education Association Bulletin says, "The utilization of museums in connection with educational activities is coming to have a greater importance each year. The educational and extension work of museums is a

## BULLETIN OF THE METROPOLITAN MUSEUM OF ART

permanent addition to education and in no sense a fad." It is hoped that the addresses given on this day will strengthen the bond already existing between museums and schools and result in an extension of this form of visual instruction. The programme is as follows:

### THE RELATIONSHIP BETWEEN MUSEUMS AND SCHOOLS

Its Value, by John H. Finley, LL.D.,  
Commissioner of Education of the  
State of New York.

Its History, by Paul M. Rea, A.M., Sec-  
retary of the American Association of  
Museums.

As It Exists in Museums of Art and in  
particular in The Metropolitan Mu-  
seum of Art, by Robert W. de Forest,  
LL.D., President of The Metropolitan  
Museum of Art.

As It Exists in The American Museum  
of Natural History, by Henry Fairfield  
Osborn, LL.D., President of the Amer-  
ican Museum of Natural History.

A pamphlet containing a brief state-  
ment of the educational activities carried  
on by the libraries and museums of Greater  
New York and Newark has been prepared  
by them for the convenience of visiting  
teachers, to whom a cordial invitation is  
extended to visit these institutions and  
become well acquainted with them.

The public school teachers of New York  
City are admitted free on the paydays of  
the Metropolitan Museum. This courtesy  
will be extended during the days of the  
convention to all visiting teachers, who,  
it is hoped, will come to the Museum in  
large numbers.

Members of the National Education  
Association will be met daily by the Mu-  
seum Instructors and conducted through  
the collections according to the following  
schedule, the groups gathering on the  
appointed hours at the Information Desk  
in the Museum:

Monday, July 3, 10 A.M.

- Group a. Egyptian Art
- Group b. Decorative Arts

2 P.M.

- Group a. Paintings to the XVII Cen-  
tury
- Group b. Paintings, General

Tuesday, July 4, 10 A.M.

- Group a. Greek Art
- Group b. The Armor Collection

2 P.M.

- Group a. Paintings, XVII Century
- Group b. Paintings, General

Wednesday, July 5, 10 A.M.

- Group a. Chinese Art
- Group b. Egyptian Art

2 P.M.

- Group a. Paintings, Modern
- Group b. Paintings, General

Thursday, July 6, 10 A.M.

General meeting in Lecture Hall

2 P.M.

- Group a. Paintings, General
- Group b. Paintings to the XVII  
Century

Friday, July 7, 10 A.M.

- Group a. Decorative Arts
- Group b. Greek Art

2 P.M.

- Group a. Paintings, XVII Century
- Group b. Paintings, General

THE AMERICAN LIBRARY ASSOCIATION.  
—The members of the American Library  
Association who visit New York after their  
annual meeting in Asbury Park are invited  
to a reception at the Museum on Monday,  
July 3, at 3 o'clock, by an arrangement  
between the New York Library Club and  
the Museum Trustees. Officers of the  
Museum will be present, brief addresses  
on the Museum will be given in the Lec-  
ture Hall, and members of the Museum  
Staff will escort the visitors about the  
building.

## BULLETIN OF THE METROPOLITAN MUSEUM OF ART

**CLASS ROOM EXHIBITION.**—The series of very interesting exhibits shown in Class Room B during the past winter and spring will be concluded for this season by an exhibition of work done after study of the Museum collections by the Department of House Design and Decoration of Teachers College, under the direction of Professor L. A. Warner. This will be held from June 30 to July 14. These exhibits, which have served to reveal somewhat the extent of the influence the Museum exerts upon classes studying art in the city, will be continued in the autumn.

**MEETING OF THE AMERICAN FEDERATION OF ARTS.**—Art and the People was the general topic at the largely attended and enthusiastic annual meeting of the American Federation of Arts, held at Washington, May 17 to 19. Following the address of welcome by Hon. Charles D. Walcott, Secretary of the Smithsonian Institution, and the address of the President, Robert W. de Forest, Senator Francis G. Newlands read a paper on this topic. A session with Edward Robinson presiding was devoted to papers dealing with The Art Museum in its Relation to the People; another, with Charles W. Ames in the Chair, to People's Institutions. Civic Art and City Planning in Relation to the People, with Charles Moore, Chairman of the Federal Commission of Fine Arts, presiding, and Manufactories and Workshops were the specific topics of the remaining meetings.

Each session was followed by a discussion devoted to the opportunity offered to the Federation for work in that particular field. The value of the papers and the liveliness of the discussions testified to the earnestness and genuine interest of all present.

An exhibition of industrial art at the National Museum was opened with a reception to the members of the Federation; a memorial meeting and exhibition in honor of the memory of John W. Alexander was arranged for them by the Corcoran Gallery of Art; and a dinner, at which the President, Robert W. de Forest, Cass Gilbert, Herbert Adams, Alfred Noyes, Horatio Parker,

William M. Chase, and Augustus Thomas spoke upon the subject of the evening—the Arts—brought the session to a successful close.

Mr. de Forest was elected President for the coming year, with Charles L. Hutchinson First Vice President.

**A SIGNIFICANT FACT.**—To any one who is interested in museums and follows the trend of their history, one of the most significant facts to be observed in the recent convention of the American Association of Museums, which includes both science and art museums, was the direct applicability of almost every paper to the art museum problem. This was not ever thus; and as the subjects of the papers were not assigned but were chosen by the writers, we appear to be justified in drawing the conclusion that the museums of the present day, whether they exhibit objects of art or natural history, are dwelling more upon their big, common task, their human side, so to speak, less upon the minute, technical details connected with their particular collections. Diverse, indeed, may be the collections exhibited, and this diversity may involve differences of treatment and individual perplexities that must perforce take up much time and attention; but the great problem of every museum is one, to make its collections useful to the people for whom they are intended. The label that tells its story and is read; the connection between the public museum and the public school, the women's club, the college student, the art school, and the craftsman; the question of proper and effective museum advertising; the advisability of establishing branch museums: such were the questions that received, as they merit attention.

**CONVENTION OF THE GENERAL FEDERATION OF WOMEN'S CLUBS.**—The connection of the Museum with the convention recently held in New York City was threefold: a small exhibit of the photographs, post cards, and leaflets published by the Museum was set up in the Art Committee room at the Seventh Regiment Armory,

the leaflets were freely distributed, and a member of the Museum staff was in attendance during a part of the time to answer questions about the Museum; on Thursday evening, May 25, 10,897 persons were present at the Museum when the Trustees of the Museum and the Local Biennial Board tendered a reception to delegates of the Federation, visitors, and Museum members; and on Monday afternoon, May 29, at 3 o'clock the Art Committee came to the Museum to listen to an illustrated talk on the collections given by one of the Museum Instructors, Miss Edith R. Abbot.

**THE NEEDLE AND BOBBIN CLUB.**—Early in 1916 a small group of persons interested in lace met in one of the classrooms of the Museum to consider the formation of a club having for its object the study of lace and kindred fabrics. This resulted in the organization of the Needle and Bobbin Club, which now has an elected membership of over two hundred.

The first of a series of lectures to be given under the auspices of the club was delivered in the auditorium on the afternoon of April 12 by R. Meyer-Riefstahl, who spoke on Coptic tapestry, embroidery, and thread-work as the earliest dated fabrics in the historical development of lace-making. This lecture, as well as those to be given in the future, will be published in a bulletin issued by the club, the first number of which is to appear during the present summer.

**MUSIC FOR THE BLIND.**—At the lecture given on April 29 by Miss Frances Morris on *The Development of the Piano*, the audience of blind people listened with evident pleasure to a musical programme

rendered upon the piano by Mrs. Henry L. de Forest. The selections were as follows:

Romanza.....	Schumann
Funeral March.....	Chopin
Impromptu.....	Schubert
Sonata (Opus 27).....	Beethoven

**A GUIDE TO THE WORKS OF ART IN NEW YORK CITY.**—Such is the title of a small octavo volume of 59 pages, with 50 illustrations in half-tone and several maps and plans, which is edited and published by Miss Florence N. Levy of the Museum staff, with the direct coöperation of the Metropolitan Museum of Art, the Brooklyn Museum, the Art Commission of the City, the Municipal Art Society, and the West 156th Street group of societies. In this guide-book, as the editor says, "the attempt has been made to plan for the visitor a few half day 'pilgrimages' for the enjoyment of some of our City's treasures, both outdoors and within its art museums." These little journeys, entitled *Three Hours in the Metropolitan Museum of Art*, *In the Brooklyn Museum* (by Miss Helen Greenleaf), *The West 156th Street Group* (including the Hispanic Museum, the Numismatic Society, and the Geographic Society), *From the Battery to 59th Street* (by W. B. McCormick), are skillfully written, with definiteness of direction, careful selection of a few objects among very many, and a refreshing restraint of language that distinguishes this little book from the commercial guide-book. Following these chapters come the following lists for ready reference: *Buildings and Sculpture of Artistic and Historic Interest*; *Art Museums, Libraries, Exhibitions, Important Art Societies, and Clubs*; *Art Schools, New York City*; *Studio Centers*; *Art Dealers*.